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Phonetic transcriptions are omitted from the lists in paragraphs 59. 1 and 69.

Uniformity is not observed in the phonetic treatment of mute *e* within the word: P. 333 (apøle), 345 (degele), 357 (galøri), 371 (parvøni:r), and other examples in which the (ø) is expressed, while in many others it is suppressed; 331 (afte), 332 (almũ), 333 (amne), 347 (devlopũ), 350 (elve), etc. In the phonetic transcription of nouns in the vocabularies accompanying the lessons, the authors begin by indicating the pronunciation of the definite article before nouns having initial mute *h* or a vowel: (lekøl), Less. I. This is done generally, but, in a large number of instances, the article is not indicated in the transcription: (ãfũ), Less. III, (amerik), IV, etc. The article should preferably be indicated in every case.

In the remarks on pronunciation the directions, altho approximate, are generally sufficient to start the beginner correctly, but *follow* and *hot*, § 7,2 are incorrect illustrations for (a). They are nearer (ɑ) than (a).

Certain words are not in the proper vocabulary: travail, Less. IV, is not used until p. 49; quitter, used in XVIII, given in XIX; règle, used in XIX, given in XXV. There are also omissions from the vocabularies: verbe, XII, donner, look (of rooms, etc.) XV, fond of, XVIII, stairway, XX, descendre, transitive, seat, chrétienté, XXII, return, XXV. Some of these are absent from the general vocabulary also.

There are a few careless errors in English: "only" should be placed before the word that it modifies: § 77, § 165, § 185, p. 214, B1, 9, etc. The usage here criticized is common in America, but the construction should be avoided. Correct "would" to "should," pp. 57 B7, 104. 16, 194 B8, and many others. "Whose" is a questionable word, § 157.

Paragraph 26. 1 should be rewritten and divided, as a general and a special statement are confusingly mixed. Insert "of nouns" after "case," § 50; also insert, "but are pronounced before names of months, beginning with a consonant" after "consonant," § 201. 1, l. 3. Omit "thereby becoming hard," § 98, or make a separate note. Insert *q* after *l*, § 6.

The punctuation of both French and English

sentences should receive attention and correction in many instances.

The feminine inflection of the past participle with *être* is used, pp. 36 A2, 39. 3, etc., in advance of the rule. Students will generally not recognize the adjectival function of the participle in this construction without explanation. The definite article is used with the noun in a general sense, Less. VII, without explanation. On p. 58, B3, 4, and in following exercises, the noun subject is used in interrogative sentences without illustrative models or explanation.

A serious omission in the book is the failure to explain the formation and use of the past indefinite, while the past definite is given in full, p. 59. As early as p. 37 the past indefinite is used in French, and the word "did" in English, but the tense is not discussed until p. 61, and then in only a short paragraph. The student does not get the drill that is necessary in the use of this tense, and is liable to gain the idea that it is a negligible tense. In the note, p. 123, rather late, however, attention is called to the necessity for the use of the past indefinite.

The errors mentioned can be easily corrected in future impressions, and the changes suggested can be made without difficulty, should the authors agree with the reviewer.

The grammar is well worthy of a trial in the class-room, and will doubtless prove, as already stated, to be a satisfactory manual for the preparation of students for college and for later work in French.

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The Poésies Diverses of Antoine Furetière. A partial reprint from the edition of 1664, edited with Introduction, Notes and Glossary, by ISABELLE BRONK. Baltimore, 1908. Large 8vo., xliii + 117 pp.

Furetière stands with posterity as the author of *Le Roman bourgeois*, though an inner circle can recall his *Dictionary*, of unlucky fame. But hardly any one now realizes that he was also a poet of considerable worth. His misfortune was to be obscured by Boileau, Racine, Molière

and La Fontaine, his companions and his intimates. Because of their greater talent Furetière's very respectable endowments were soon forgotten. His works were neglected, and with the exception of his novel and the documents relating to his quarrel with the Academy, they do not seem to have survived even his own existence. He surely deserved better of his countrymen, for he represents in literature the genuine French stock, Gallic if you will, and it is with a feeling of justice rendered to an able man that we welcome his return to the ranks of poets and satirists.

Miss Bronk has taken the material for her attractively printed volume from the second edition of the *Poésies Diverses*, which appeared in 1664, nine years after the first edition. It includes all the satires, epistles and elegies, and a fair proportion of the comparatively unimportant society verse. The satires are, of course, the most significant and the most interesting, with their keen ridicule of the professional classes of the day. Boileau, and also Molière, found in them many suggestions for their best compositions. The epistles and elegies combine with the customary proffers of homage a good-natured railery of Parisian manners and fashions. The society verse brings Voiture before us, but a more solid and an honest Voiture. The "Stances au Roy" might be cited in point, where after lauding Louis' deeds at arms the poet reminds the monarch that noble laurels may be won in other fields :

Assez par ses combats la France est renommée,
Contre elle seulement l'ignorance est armée,
Pren soin pour l'annoblir de cultiver les Arts :
De la Guerre et des Arts vient une gloire égale,
Et ce fut la Tribune, aussi bien que Pharsale,
Qui rendit si fameux le premier des Césars.

The text is prefaced by a lengthy Introduction, where the facts of Furetière's career are gathered together from all available sources, printed and manuscript, and subjected to a friendly scrutiny. Commentaries on the style and thought of his various publications, literary and linguistic, run in and out of the biography. A final chapter discusses the author's relations with Boileau.

Excellent notes are appended to the text, and also a well chosen glossary of unusual words and expressions.

The typography reproduces the spelling of the

original and thus subserves a linguistic purpose as well. We only question whether the old and arbitrary confusion of *v* and *u* is not needlessly disconcerting. The effort of the editor to revive an interest in Furetière, the poet, is successful in every way, and we hope that the present volume may be the forerunner of other selections from his works. For hardly a library in this country contains any of his verse, so helpful, however, to an understanding of the literary history of France under Louis XIV.

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Les Sources italiennes de la "Deffense et Illustration de la langue françoise" de Joachim Du Bellay. Par PIERRE VILLEY. (Bibliothèque littéraire de la Renaissance, ix.) Paris : Librairie H. Champion, 1908. Small octavo, pp. 162.

This little brochure is by the author of the three large and important volumes on Montaigne — on the Sources and the Evolution of the *Essais* — that appeared last Spring, and that gained for M. Villey the title of *docteur ès lettres*. The present work, small as it is, cannot fail to add to its young writer's already distinguished reputation. It has the same qualities of remarkable scholarship, keenness of perception and excellence of presentation that is to be found in his previous productions.

The object of this *étude* is to make known that the originality of thought and expression that has been ascribed to the '*Deffense et Illustration*' is far less than has been believed : that, in fact, it amounts to very little. M. Villey has discovered — that word is here literally true — that not only the most important part of Du Bellay's famous argument for the use of the vulgar tongue, but the verbal expression of it is taken directly from a not very well-known Italian author — Sperone Speroni. Several of Du Bellay's chapters are simply translated from the Italian text.

This surprising news M. Villey prefates by an admirable and very interesting study of the influence of Italian writers on the Pléiade and on the